BALLET TODAY

1/-

AUGUST 1952

MEET MARY MUNRO on page 10
READ CARYL BRAHMS on page 4

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BALLET TODAY

Vol. 5 No. 8 August 1952

Published by B. G. Herschel
All editorial communications to:
15 Penrhyn Road, Kingston, Surrey.
Telephone: Kingston 2639/3414

AUGUST 1952

	Page
I Blame Balanchine by Caryl Brahms	4
Reviews	6
Ballet—Physical or Musical? by Ferdinand Reyna	8
Overseas News—from Lisbon, Madrid, Rome, Paris ... 8 &	22
Meet Mary Munro	10
Picture Page	12
New Ballet Photography by Derek Allen	14
Follow the Dance—ballet news	15
Ballet Shoes Old and New by Gladys Lasky	17
Youth-Pages	18
Munich Leads in Classical Ballet by S. Gordon Joseph	20
Result of the June Competition	21
You Say—readers' letters ...	21
Book Reviews	22

s picture of Tamara Toumanova ws her taking the part of Pavlova the ballet "The Dragonfly" in the n "Tonight We Sing."

UR Paris Correspondent, Ferdinand Reyna tells us he d a pleasant talk with mara Toumanova who s been dancing at the ris Opéra in *Le Lac s Cygnes, Phédre, asse Noisette* and *Gisle.* Her European tour ill include La Scala, Milan, the Holland estival, Copenhagen, ockholm. She will then o to South America.

She talked to him about the technicolor film, "Tonight We Sing," which has just been completed in Hollywood, and which will be seen towards the end of the year. In this film, which tells the life story of Sol Hurock, the greatest impresario of our times, the difficulties which beset him when he started out, and his phenomenal success, Tamara Toumanova takes the part of Anna Pavlova, together with the celebrated bass singer Enzo Pinza as Chaliapin, David Wayne as Hurock and Anna Bancroft as Mrs. Hurock. Toumanova dances the famous Pavlova roles in *The Dragonfly, Autumn Leaves, Don Quichotte, Valse-Caprice* and *La Mort du Cygne.* David Lichine has supervised the choreography for the film ; and the dances were shot

★ ★ ★

BALLELOG

★ ★ ★

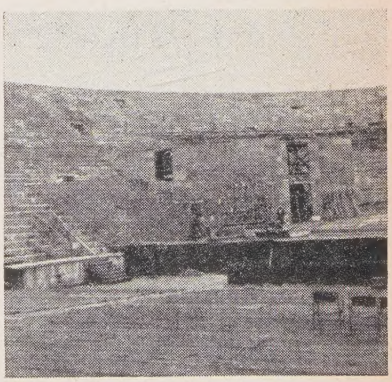
from beginning to end without any retakes. Mr. George Jessel was in charge of production, Mitchel Leinsen the producer, and Leon Shamroy the photographer.

. . . Our photograph of Pavlova herself in the same role shows the great physical likeness between the two dancers.

Tamara Toumanova told him how happy she was to have been asked to portray the great dancer Pavlova. "I have tried" she said, "not to betray this honour, and to keep as close as possible to the precepts she treasured ; a great artiste who had only one aim in life, her art."

★

There is a great deal of very lovely music in the world and there is no doubt that much of it is suitable, if specially arranged, for dances to be set to it. There are, too, many modern composers capable—and willing—to write music specially for new ballets. It is therefore inexplicable to us why the choreographers of three widely different ballets should have found it necessary to use the same music. They are, of course, Balanchine's *Symphony in C,* Andree Howard's *Assembly Ball* and Lichine's *Symphonic Impressions.* The composition? Bizet's Symphony No. 1. There are other instances, too. It *does* seem to be a waste of a great deal of appropriate music and a "working to death" of a few pieces, doesn't it?



(*Photo: Major Derrington*)

A corner of the Arena di Verona in Italy showing the alterations being made to it by workmen for the presentation of the six performances by the International Ballet on August 9-17.

NEXT MONTH

- DEGAS AND THE BALLET — An illustrated introduction to the forthcoming exhibition at the Tate Gallery by Margaret Sharp.
- MEET ALEXANDER GRANT
- GREAT NEW COMPETITION
- THE 'OLD' OLD VIC AND THE DANCE by Reginald P. Mander, Hon. Archivist of the Vic-Wells Association

★ ★ I BLAME

BEFORE me lie the four programmes of the New York City Ballet, which I have seen in the first two weeks of their summer season at Covent Garden, and I blame Balanchine for the listlessness and indeed chap-fallen spirit in which I now approach the task I have the honour to perform.

I blame Balanchine, first choreographer of the day, that this young group of artists—the girls, accomplished, loyal, and cold ; the men, willing but less able—should be so devoted to The Master as to be a world away from the sparkle and gaiety, the wit and woe of Ballet as I recognise it ; that, admirable though their technical equipment be, watching them I can scarce forbear to yawn.

I blame Balanchine for being the worst programme-builder that ever defeated the natural high spirits of both dancer and the danced-to. I blame him for giving more than one symphonic ballet in any single programme. Whether it be a good thing musicianly and balletic, to take an exquisite piece of music, never intended by its creator to be "interpreted" by movement, and thus confine it within the physical bounds of movements, governed by the conductor's beats, which obedient dancers count and reproduce in measured movement, is a point that will not be settled here.

These works, when Balanchine creates them, may flash with the loveliness of the dance and the line of the dancer, seen suddenly, as for the first time ; fortunate in its incidence of sound and step, and enriched with many a happy near-heavenly choreographic invention. But I cannot absorb more than one such work at a time, for it calls for absolute mental freshness and concentration and a fine feat of imaginative appreciation from me, the more that it is austere to the point of white tunic, or tu-tu, against black curtain, black tunic, or tu-tu, against white cyclorama, bule-grey ballet-skirt, or tunic, or tu-tu, against blue cyclorama. I have not the reactive stamina to play my part, that of eager receiving agent, to more than one of these exacting audience-exercises per session ; and I blame Balanchine for putting me to the misery of being unable to respond.

I blame Balanchine for not giving the same careful attention to the designs for his ballets as he does to the music for them. I would see the greatest choreographer working in the theatre today jealous for the excellence of the sets and costumes in which his ballets are performed. Composer-designer-choreographer—this is the three-fold team of ballet creation—weaken one and you weaken all.

I will not, in fairness, blame Balanchine because Jerome Robbins, who is getting a big boy now, while more his merry self in *The Pied Piper* (with a charmingly nostalgic score by Aaron Copland) in *The Cage* is aesthetically as pleasing as a guttersnipe who chalks a rude word up in the Loo without the virtue of the guttersnipe's brevity and with a rather care-ridden pretension to culture. Nor can I really blame Balanchine if that excellent adult, even exquisite, choreographer, Antony Tudor, decides to be heavy, muddled, and tedious in *La Gloire* (to Beethoven's overtures to Egmont, Coriolanus, and Leonore ; for the borrowing of which though one might question the restraint of the choreographer one can only be astounded by his audacity), a work which I think takes place in the wings of the Comedie or of some other great repertory theatre of France, and which first I thought obscure, but serious, and therefore mildly funny, but later decided must be intentionally funny, though not funny enough, but which at last caused me to smile faintly at what I took to be satire on Helpmann's ballet *Hamlet*, which I hope is in fact the case.

Yet my programme tells me, together with the name of the Box-office Manager, the House Manager, the General Administrator and the Assistant General Administrator of the Royal Opera House Covent Garden (Limited)—all splendid facts I have no reason to doubt —that the Artistic Director to the New York City Ballet is George Balanchine. Therefore, he, it is, who is primarily to blame if, in spite of the spirit, metal and docility to his will of these girls and boys of his, the company dances to houses half-filled with listless disappointed audiences.

And since stimulation—and particularly competitive and international

(Photo: Walter E. Owen)

'. . . Lilac Garden can scarce contain her (Nora Kaye's) fire and energy.' Hugh Laing, Nora Kaye, Tanaquil LeClercq in Anthony Tudor's Lilac Garden.

(Photo: Maurice Seymour)

'The dance of spirited, gifted Melissa Hayden . . . one of the happiest things of the season.'

BALANCHINE

BY CARYL BRAHMS

ulation—is the life blood of all et and not the least of our own ional Ballet, I cannot sufficiently s how strong is the blame that I at Balanchine's door.

blame Balanchine, too, because that mplished dancer and first-rate artist, a Kaye, whose work is unique in temporary ballet, has no adequate let in which to present her great s at their best for us, in this com- y. Tudor's *Lilac Garden,* in any e at its best on a smaller stage, can rce contain her fire and energy—it too frail a thing to tear to shreds a ssion in't. But Kaye is dancing erbly, once again, this season.

Another superb dancer is Tanaquil Clercq, whose fluent line and fine usicianship make her work a perpetual light to watch, whether it be satiric serious. She is well served, too, by alanchine's *La Valse* (Ravel), a roman- fleeting affair of coloured ballet irts, caught whirling against the light, the dancers revolve, till death—this me in the form of a black chiffon antle and a necklace of jet (it makes change from the gaunt gent in the reen spot)—claims the best dancer in the ballet. This slight but charming work fits LeClercq like the glove she wears in it.

The dance of spirited, gifted Melissa Hayden has been one of the happiest things of this lack-lustre season, and Patricia Wilde's brilliant leaps and beats, particularly in the new *pas de trois* of Balanchine's staging of *Le Lac des Cygnes.*

A word about this new staging ; the fillial piety of touching a classic may well be held in question ; but of its effectiveness, viewed in the light of what a modern audience enjoys, there can be no doubt. Already we have Dolin's dramatic presentation of *Giselle,* for Festival Ballet. Now, to Ivanov's rather tired old swans, Balanchine has brought a new urgency. In particular I found the *pas de trois,* with Wilde in startled flight from the smooth waters of the lake, and the final flurry of disturbed doom-driven swans, dramatic and exciting. But I do blame Balanchine for his wilful destruction of a later, and in some respects greater ballet —that which was formerly the Fokine-Stravinsky Goncharova, *Fire-Bird.*

I rather liked Jerome Robbin's *Pied Piper,* slouched against a prop on the unset stage, piping the dancers into an unmistakeably American team-work dance-routine, full of fun and vitality, until—poof!—he vanished in a puff of smoke.

But I blame—and cannot understand —Balanchine for keeping the *Age of Anxiety,* the pretentious, naive, tedious five-finger exercise in that by now olde worlde approach to the mystery of life, existentialism.

Yet, in spite of these reproaches, I am looking forward vividly to seeing Balanchine's *The Prodigal Son,* next week, and to his *Ballet Imperial,* next season at the Wells ; and I affirm that, at his best, he is the foremost choreographer of his day.

(Photo: Walter E. Owen)

'. . . the new pas de trois of Balanchine's staging of "Le Lac des Cygnes".' Edwina Fontaine, Patricia Wilde and Jillana.

(Photo : Walter E. Owen)

'. . . I blame Balanchine for his wilful destruction of what was formerly the Fokine-Stravinsky Goncharova "Fire-Bird."' Maria Tallchief and Michael Maule in "Fire-Bird."

Three Welcome Weeks in London for BALLET RAMBERT

Wimbledon Theatre, London. July 14. *Giselle,* Act I, *Czerny-Ana, Façade, House of Cards.*

BALLET RAMBERT is once again within reach of Londoners. At the Wimbledon Theatre, on their first night, the programme consisted of three old favourites and one new work.

Giselle, Act I, is proof enough that a *corps de ballet* of peasant girls may be dressed sufficiently alike to be a *corps de ballet,* yet with enough variation of colour and detail in their dress to appear real, and individuals. The work of Hugh Stevenson, it is truly inspired, and one remembers, too, the haunting décor and costumes of the second act, which is not currently in the programme.

Mary Munro appeared in the title role. Like so many other dancers presented by the Rambert Company, she gave an intelligent and sensitive performance, though not yet ready, technically, for the part. But since we cannot have everything, let us hasten to assure Miss Munro—and Madame Rambert—that we prefer a Giselle to a technician. Giselle's outburst of temper when she learned the truth about Loys, and the manner in which she threw down the necklace given to her by Bathilde, made plausible the subsequent mad scene. Her suicide, with Loy's sword, and the heartrending inspection of surrounding faces until she found her lover, just in time to die in his arms, was very effective. And if Miss Munro can correct a certain misplacement of weight on *pointe,* which gives her an unstable look, this should develop into a very creditable performance. She has the features and the elevation to give atmosphere to the second act, which we look forward to seeing. Cecil Bates, in the Peasant *pas de deux,* with Beryl Goldwyn, danced well. The *corps de ballet,* alas, was not up to standard.

The performance of *Czerny-Ana,* therefore, came as a pleasant surprise, since it was cleanly performed, whereas *Giselle* had been muddled. Whether the audience was not receptive, or it has lost its bite, which we doubt, *Czerny-Ana* did not draw its customary laughter. Ann Horn was especially good in *Presque Classique,* and Alexander Bennett was the ideal antidote to the recent spate of Spanish dancing.

(Photo: G. B. L. Wilson)

Shirley Rees and Norman Dixon of Ballet Rambert in a scene from "House of Cards."

Façade was not well enough danced for its satire to be preserved. Cecil Bates and Norman Dixon, in the Popular Song, were the only dancers to recapture its old spirit. (This ballet is twenty-one years old!)

David Paltenghi's *House of Cards,* originally presented by Ballet Workshop as *Scherzi della Sorte,* has suffered by being transferred from the intimacy of the Mercury Theatre. Piper's masterly setting and costumes remain effective, and Shirley Rees gave a moving performance as the Queen, though she has not the attack and fiery precision of Margaret Hill.

It is always good to see the Ballet Rambert; but they have been better, and must improve. G.L.

Finsbury Park Open Air Theatre, London, July 21. *Nutcracker Suite, Soiree Musicale, Winter Night* and *Facade.*

There is no doubt that for both dancers and audience much of the magic and sense of 'theatre' is lost when the performance is given in the open air and most of it is in daylight. Nevertheless, on the first night of their fortnight's season at the Finsbury Park Open Air Theatre, Ballet Rambert gave a convincing and satisfying performance of four well-assorted ballets.

The simplicity of Harry Cordwell's decor and costumes displayed the dancers to the best advantage in *Nutcracker Suite.* Noreen Sopwith's Sugar Plum Fairy was a dainty portrayal full of personality and charm and Beryl Goldwyn as one of the leading fairies gave a polished and lyrical performance. In the Arabian Dance, Christine Hindmarsh was both graceful and sinuous at once and her beautiful hand movements were a delight.

In Anthony Tudor's gay *Soiree Musicale* specially high marks went to Ann Horn's erect carriage and grace in "Bolero" and Josephine Spaull's joyous abandon in "Tarantella." Both these dancers bring a vigour to their roles which make them a dance tonic.

Shirley Rees, as the forsaken girl in *Winter Night,* brought to the part a strong feeling of drama and misery but not, I think, quite the pathos that such a role demands, mainly because her face was not expressive enough. But since she had taken over from Mary Munro at short notice, as the latter had injured her leg, and had danced it only once before, she deserves high praise for her sincere performance. Practice will make her portrayal of the forsaken girl a very worthwhile study. P.F.

INTOXICATING AURORA

Covent Garden. June 30. *The Sleeping Beauty.*

THE last week of the Sadler's Wells Ballet's season was entirely devoted to performances of the *Sleeping Beauty,* during which, unfortunately your reviewer was only able to attend the first performance. But what a performance!

Each time I see Margot Fonteyn's Aurora, I am convinced afresh that her feet do not touch the ground, I marvel anew at her poise, her charm, her dream-like quality and, indeed, her perfection and at the end I come out into the night walking on air and imbued with the heady certainty that she is not mortal. And, on June 30, she did it again. Complete, etherial, enchanting —a creature of another world.

All the dancing was especially fine on this occasion, though I felt some of the dancers were not quite warmed up in the prologue. Two memorable divertissements in Act III were Violetta Elvin's and Brian Shaw's Blue Birds and Florestan and his two sisters (Philip Chatfield, Pauline Clayden and Julia Farron).

P.F.

LEVISION by Lisa Gordon Smith

OLL *and* LOVE THE MAGICIAN

HILIP BATE has produced widely contrasting ballets for television in the past few weeks. On June 26 gave us John Cranko's *Pineapple ll,* with the original cast from the dler's Wells Theatre Ballet and Osrt Lancaster's decor, and on July 11 produced *El Amor Brujo.*

For an almost "straight" presentation a ballet originally created for the ge, *Pineapple Poll* was very satisctory on television. It is true that e "microscopic eye" of the camera, d the fact that one sees the screen r more as a whole than one does the ge, results in choreographic irrelencies and "padding" being more early apparent in the former medium, d it was surprising to find such pasges in *Poll.* On the stage this can, well-handled, be an advantage, but n television one is apt to be left with e feeling that one has somehow issed some vital link. *Poll* was immed for vision along the right lines, ut not quite sufficiently, but fortuntely nothing vital was left out.

The most was made of the fine haracter performances of the dancers. he garrulous Aunt Dimple (Sheilah O'Reilly) seemed rather less comical han usual, because the "silent speech" which is so funny in the theatre did not appear quite clearly enough on the screen ; but the rolling stroll of Captain Belaye (David Blair)—the visual equivalent of a wolf whistle if I ever saw one—gained in characterisation, as did the actions of the love-lorn Poll (Elaine Fifield). Especially charming was the *pas de deux* between Belaye and his sweetheart (Stella Claire).

This showing of one of the best ballets in the repertoire must have delighted ballet lovers who have not yet had the opportunity of seeing it on the stage. It is, I feel, one of the main reasons for televising existing ballets.

The famous Spanish ballet *El Amor Brujo* (*Love, the Magician*), by de Falla had rather a different *raison d'etre.*

Consuelo Carmona and Angelo Andes

Spanish dancers Consuelo Carmona and Angelo Andes.

have presented extracts from it on the stage, as have Rosario and Antonio ; but so far as I can ascertain, it has not been fully produced in England since the time of Argentina, an era beyond the ken of younger balletomanes. Therefore Philip Bate's production was valuable in presenting a fine work which we might otherwise have been unable to see. De Falla's music was composed as a setting for an existing and typically Spanish story of gipsy passion and magic.

Consuelo Carmona was a magnificent and moving Candelas and Angelo Andes' choreography did justice to her and to the occasion. He danced the role of the Lover, with Travis Kemp as the Spectre and Margarita Tate as Lucia, the young girl who, by acting as a decoy, lures the evil spirit into the magic fire and frees the lovers from his influence. The explanatory prologue should have made everything clear to viewers unfamiliar with the Spanish idiom.

Considering that some of the minor roles were taken by non-Spanish dancers unfamiliar with working on television, the production bore a remarkable stamp of authenticity, which says much for Angelo Andes as a ballet-master.

The dark presentation which the nature of the story demands did not assist in the viewers' assimilation of detail, and the Spectre, who was given the appearance of transparency, revealed a few minor pitfalls of this form of "trick." Although a difficult ballet to present, it was, on the whole, successful and very interesting. A second showing, if we could be allowed one, could smooth out the small roughness and ensure a really memorable production.

Almost as an apêrtif to next season, when, as already announced, she joins the Company at Covent Garden, Svetlana Beriosova danced the Lilac Fairy in *Sleeping Beauty* on July 3. What a pleasure she is to give us in the future can easily be realised by the immaculate and warm performance she gave that night.

Dancing at the shortest possible notice and with hardly any rehearsal, her first appearance on the stage of Covent Garden, brought to the auditorium a breeze of poise and self assurance which swept back to the stage in a gale the ovation that greeted her. From that moment on she was the fairy of all our dreams, the dreams of childhood when all fairies must be beautiful, slender, graceful, and the Lilac Fairy to us slightly older children, who go to the ballet and want to see the embodiment of our dreams in perfect dancers. D.A.

★ ★ ★

London Palladium. July 21. Pauline Grant Ballet. *Rondo Capriccioso.* Music Mendelssohn.

In the slow and quick movements of *Rondo Capriccioso* Gillian Lynne led the compact and well-trained company. This was a pleasing, colourful, and prettily dressed ballet miniature and I saw one or two very promising young dancers in it. N.B.R.

★ ★ ★

Comedy Theatre. July 22. New Indian Ballet.

Shirin Vajifdar and Krishna Kutty whose New Indian Ballet opened at the Comedy on July 22, have an unusually varied repertoire. Krishna Kutty's demonstration "The Art of Kathakali" is informative and witty. He, Shirin Vajifdar and the Company present a sincere and entertaining insight into the idiom of Indian Dance. L.G.S.

★ ★ ★

On July 2, John Summerson, the Curator of Sir John Soane's Museum, and W. Macqueen-Pope, the famous theatrical author, gave lectures on Inigo Jones the architect at St. Paul's church, Covent Garden, in commemoration of the tri-centenary of his death. Special reference was made to Jones as a designer of masques (the early forerunners of ballet) for which he invented many theatrical devices including the raked stage and transparencies for transformation scenes. L.G.S.

Ballet ... PHYSICAL C

by
FERDINAND REYNA

Part I

A reproduction of the beautiful coloured frontispiece to the treatise of Guglielmo Ebreo da Pesaro which was dedicated to Galeazzo Visconti, Duke of Milan.

THE obscurity which, until now, has enveloped the true origins of the academic dance and ballet, has forced us to conduct researches which have taken us to the very sources of this art. Too often, it seems, the history of ballet has been confused with the history of dancing. Dance is instinctive, stems from natural forces. In fact, it is, itself, a natural force, both physical and psychic. Ballet, on the other hand, is a creation of art and culture, a musical phenomenon whose origins go back to the Italian quattrocento. In this very age is to be found the origin of the school of ballet which later took the name of the academic school. Its birth is contemporary with the great musical developments which took place after the middle ages ; and the codification of its first steps is comparable in importance with the seven notes of the scale, which opened the way for all future musical invention.

The famous "Ballet Comique de la Reine," presented by Baltazarini at the French Court of 1581, is the culmination of more than a century of ballet, and not the point of departure, as has so often been stated. So complicated a composition as the "Ballet Comique de la Reine" could not emerge, ready made, from the brain of a man, were he a genius. It had forerunners ; there were primitives in ballet, just as there were primitives in painting.

It is first of all necessary to go back for a moment to antiquity, and to ask ourselves whether the Greeks and Romans were familiar with ballet. I believe that one may reply in the negative, on the grounds of a clear distinction between what may be called *danses schématiques* and *danse de ballet*. Greek dancing, like folk dancing and the court dances, belongs in the first category. For example, the Greeks had three principal dances : *Emmelia* for tragedy ; *Cordax* for comedy ; and the *Sicinnis*, for Satyrical drama. Each of these dances was based on a very characteristic musical metre, with a constant rhythm. In brief, it was simply a dance. One probably learnt the Cordax as one learns the Tango nowadays, in a few lessons. There was no need for a technique, or for years of study as for the academic dance. Athénée and Pollux, who have left us veritable dictionaries of ancient dances, do not mention any one step in particular. The French Jesuit, J. C. Boulenger, completely forgotten nowadays, whose "De Theatro Ludisque Scenicis," published at Troyes in 1603, was one of the first great works on the subject to appear in Europe, is no more explicit. Meursius, who in 1628 instituted a catalogue of Greek and Roman dances, enumerates a hundred titles : popular dances, imitative dances, and finally the three theatrical dances already mentioned. But there is never any question of an author of any of these dances.

In our day, M. Maurice Emmanuel, in his "Essai sur l'Orchestique Grecque," published by Hachette in Paris in 1895, and M. Olivier Séchant, in "La Danse Grecque Antique" published in Paris in 1930 by De Boccard, have, in their works, catalogued, described and analysed the dances of antiquity. They have tried to show us the affinity that exists between certain steps of the Greek dance and certain steps of the academic dance. But in their books there is no question of a ballet, and even less of a specific dance step, in the real sense of the word, whose name, at least, would have been left to us by the Greeks. Which proves that the Greeks did not have a vocabulary of steps which could serve the composer of dances. Briefly, the ancients did not have anything comparable to the ballet, neither in its principles nor in its construction.

One can not usefully say more on the subject, drawing on the vast literature which has grown up. But

CAL USICAL ?

know how limited were the ans possessed by the Greeks in musical sphere. If the melody y knew soared magnificently ir harmony and instrumentation re developed to a very limited gree. Their polyphony was unded by two sounds, and their hestra reduced to two instruents, the lyre and the flute. Thus, development was possible. Their

Published at the latter end of the fifteenth century, Guglielmo Ebreo da Pesaro's Treatise also contained an illustration of a stately court dance.

musical register was restricted, so too was their dance. It was certainly otherwise after the middle ages, for music, enlarging its range considerably by comparison with antiquity, offered to the composer of dances an instrument of far greater range.

As for the dance of the Roman Pantomime, theatrical in the true sense of the word and nearer to our own dance spectacles than those of the Greeks, it was based on some fifteen elementary steps or attitudes, certain of which were even violent and very tumultuous. It was expressionism to the very letter. But in certain cases there was the question of dances, almost always based on a mythological or historical subject. One said "Hercules's dance" or "Venus's dance," and so on. The master taught these dances to his pupils. It was the dramatic interpretation which earned success for the dancer.

Admittedly, in the "Metamorphoses" of Apuleius, the novelist of the first century of our era, there is a description of a ballet for several people, "The Judgment of Paris." But this ballet is so well constructed that it is supposed to have been inserted by a writer of the renaissance many centuries later. This ballet resembles, in its structural lines, a ballet of chess, where male and female dancers interpreted the chessmen, which is to be found in the "Hypnoteromachie" of the mystic poet Francesco Colonna, dated 1500.

The dances of the middle ages, tresques, caroles, and so on, were also *danses schématiques,* founded on the same measure from beginning to end. Romain Rolland was wrong, in his remarkable essays on the origins of opera, to talk of ballet in the Florentine Mysteries, or "Sacre Rappresentazioni"; for even if dances were inserted in religious spectacles there was never any question of ballet. We thus come to the very heart of the matter, to the birth of the school of dancing named, centuries later, academic, and to ballet itself.

(Part 2 will appear next month)

Overseas Snippets

—FROM LISBON

Anna Maria Mascolo, Agueda Sena and Fernando Lima, leading ballet dancers, who have studied in Paris and Portugal, have given recitals at the Teatro Monumental with good artistic and financial results.

★ ★ ★

The Circulo Iniciacao Coreografica, founded and directed by Margarida de Abreu (who comes to London every summer to take the summer courses at the Sadler's Wells School) has given recitals in the provinces, at Sintra and at the Sports Palace in Lisbon.

★ ★ ★

"Bailados Verde Gaio," the Portuguese national ballet group directed by Franci Graca, and of which ballerinas Ruth Walden and Violette Quenolle are members, has given recitals in Teatro S. Carlos in honour of International congresses and special recitals at the Sports Palace, Lisbon.

★ ★ ★

Luna Andermath, soloist with the C.I.C., did a special solo included in a "straight" modernistic play which was presented in Lisbon, Coimbra and other towns by an experimental group.

—FROM MADRID

Spanish dance company of Pillar Lopez has produced a new ballet *El concierto de Aranjuez* with music for orchestra and guitar by Maestro Rodrigo Hopus. It has had great success and seems far superior to anything this company has done so far. The group toured Spain and then left for America in July.

—FROM ROME

Some of the pupils of the Accademia Nazionale della Danza, directed by Jia Ruskaja, have given open air recitals in Bari and will go to Siracusa (Sicily) for the annual classical season. G.G.

—FROM PARIS

The *corps de ballet* of the Opéra Comique will be disbanded next January, and will be reduced from 40 to 16 members, who will dance only in operas. There will thus be no more performances of ballet, as such, at the Opéra Comique. F.R.

★ ★ ★

Michael Somes went to Paris to study with famous teacher Alexander Volinine on June 22 shortly before the Sadler's Wells Ballet's last season ended at Covent Garden. His role as the Prince in *Sleeping Beauty* was taken over by John Hart. Somes will, of course, be dancing again in the new season.

An Expressive

by ELKA ALVAREZ

MARGARET is a common name in Ballet Rambert, at least four of its dancers have been called Margaret, and in May, 1949, there were actually three Margarets in the Company at once. When a slim, dark, elfin-faced Scots girl of 18 was invited by Madame Marie Rambert to join the Company at that time and her name turned out to be Margaret too, it was obviously impossible for her to keep it! She had three other Christian names—and Madame decided that the most fitting of them would be Mary. And so Margaret Jean Mary Orr Munro became Mary Munro there and then.

Now 21, Mary is one of Ballet Rambert's principal soloists, has toured with it for three years and has danced in almost every ballet in its wide repertoire—dancing the leading role in a number of them; but the real story of Mary Munro starts many years before this.

She was born in India, the second daughter of an Indian Army officer—now Major W. E. O. Munro of the Royal Sussex Regiment—and did not come to England until she was four. For a while, her father was stationed at Devonport and Mary was sent to ballet classes there. So well did she do that her mother decided to send her to a school where she could study ballet as a subject—though her father did not entirely approve, since he did not want Mary to become a dancer. But Mrs. Munro insisted and Mary joined Elmhurst Ballet School at Camberley in Surrey.

By the time she was nine, it was obvious that dancing was the only career for her and Mrs. H. I. Mortimer, principal of the School, granted her a scholarship for her ballet education. Until she was 14, Mary—most reluctantly!—devoted half her time at school to ordinary lessons and the other half to dancing classes. Then she prevailed on Mrs. Mortimer to let her study ballet all the time and her last year at the school was spent in this manner.

At 15, Mary stepped out of the narrow and safe world of school into the wide and mercurial world of theatre. She joined Cyril Fletcher's Summer Show at Torquay and danced in it for six to eight months. Next came pantomime—at Cheltenham—and then she joined the dancing cast of "The Dancing Years" which was then touring the provinces. This appointment lasted a year and then the youngster who had gone off to such a flying start was—at not yet 18—out of work for six months, though she tried in every direction to get a dancing role.

One can imagine the mental stress of those months for Mary. There was no question of her starving or living in a garret—she lived with her family and was well looked after—but she is sincerely emotional and highly-strung (traits that add depth to her dancing) and, as month succeeded month, her self-confidence and faith in her ability to be a success as a dancer ebbed and almost disappeared.

As a last resort, she took the advice of her younger sister's dancing teacher and wrote to Madame Rambert to ask whether there was any chance of joining her Company—not really believing for one moment that she even stood a chance for an interview. Much to her astonishment, Madame wrote to her telling her to come up to the Rambert School the following day and attend one of her classes. Mary did so and after attending a second class the next day was told by Madame Rambert that if she went to the Rambert School for a fortnight "to learn the repertoire," she could possibly use her in the Company.

After her fortnight's training, Mary first danced as the mortal under Venus in *The Planets* which was then being included in a season called "Ballet at Eight" at the Mercury Theatre, Notting Hill Gate, London. Then she went with the Company to Belgium and after this was accepted as a permanent member of it. That was in 1949. Now, after three years hard work and hard touring, during which time she has danced in nearly every ballet and in many leading roles in the Rambert repertoire, Mary Munro has become one of its leading dancers with a style, humour and distinction all her own. She is not, she says, yet a classical dancer though she hopes, when she is "ready" for them, to dance classical roles too. She wants one day to be able to dance the whole of *Giselle* in the name part—she has danced the first act a number of times. Unlike many dancers, she does not pine to dance Odette/Odile or Aurora, but would like to try them in due course.

At present, it is mainly modern ballet in which she specialises. One of her favourite roles is the forsaken girl in Walter Gore's *Winter Night*. Like all dancers who have come into contact with him, she has great admiration for Gore as a choreographer, as a dancer, as a teacher and, equally important, as a human being. And "Walter Gore has such a feeling for music" she adds.

I asked her the inevitable question. "How do you create a role?" I found that she, too, learns steps and choreography first, and then retires to solitude to fit them to the music. In the Ballet Rambert most roles must of necessity be tackled at short notice, but this does not worry Mary unduly. She feels that often she does not really get into the role until four or five months after first dancing it, but this is a feeling that most dancers get. She doesn't mind dancing existing roles. She never sees the part as it has been danced by someone else. "When I watch another dancer create the role" she explains "I look at it not as if it is a personality I know dancing a stage part, but as if she *is* the character in the ballet and not, as it were, a real person at all. In this way, it is not difficult for me to

ROLES DANCED BY MARY MUNRO IN BALLET RAMBERT

Planets:	Mortal born under Venus and Mortal born under Mercury
The Fugitive:	Younger Sister
Giselle, Act I:	Name part, and pas de deux
Le Lac des Cygnes, Act II:	Pas de trois
Les Sylphides:	Waltz
Bar Aux Folies Bergere:	La Goulou
Jardin aux Lilas:	Caroline
Winter Night:	Forsaken girl
Simple Symphony:	Sarabande
Casse Noisette:	Spanish Dance
Dark Elegies:	Fourth Dance
Soiree Musicale:	Cansonetta
Facade:	Polka and Milkmaid
Death and the Maiden:	The Maiden
The Eve of St. Agnes:	Madeleine

Has also danced leading roles in :
Plaisance, Fireflies, Prismatic Variations, Gala Performance, Czerny-Ana, Les Masques, Lady into Fox, Descent of Hebe and Fate's Revenge.

Artiste

re-create the part from scratch when it 's my turn to take it over."

When Mary first joined the company, she was rather awed by the older and more important members of it, especially by a young Australian who had been a member for 18 months. His name was Cecil Bates. "We were not on speaking terms when I first joined" Mary confessed "I thought he was far too grand!" Nevertheless, three months later the "grand" young man and the shy young woman became engaged and they have now been married for 2½ years!

Cecil Bates' own story is an unusual one. A metallurgist by profession, he lived in Newcastle, Australia, and danced as a hobby in all his spare time, since his father disapproved of him making it his career. When, about 4½ years ago Madame Rambert visited Australia to find new dancers, he took a chance, threw up his job, journeyed to Melbourne and asked her for an audition. The hunch worked Madame brought him back to England with her to dance in the Company and metallurgy was left to take care of itself!

★ ★

When they are not touring, Cecil and Mary have a flat in her mother's house in Brixton, London, where they are the idols of Mary's younger sister and brother, 13-year-old Lydia and 7-year-old Richard, both of whom are already training to be dancers. Even Mary's oldest sister was on the stage before she married, so Major Munro has had to give in gracefully to the idea that his family really *do* belong to the theatre.

Cecil is particularly interested in choreography and one of his first attempts *Ronde Finale* was presented by Ballet Workshop at the Mercury Theatre recently. It is a duet and was danced by Mary and himself.

Mary's hobbies are mainly reading and embroidery and, of course, Ballet Rambert. I thought she paid Madame Rambert one of the most sincere compliments when, telling me how much she loved the Company and its creator she said, "I have never been so happy with anybody. Madame has given me so much and she still has so much more to give."

★ ★

(above) Despair, frustration, bitterness — the turn of her hand, the set of her lips express them all. Mary Munro as Caroline in "Jardin aux Lilas."
(Photo: Dudley Harris)

(left) As the forsaken girl in Walter Gore's "Winter Night," she creates again a role full of drama and pathos.
(Photo: Gordon Anthony)

(right) Languorous, pensive, alone. Mary Munro in another scene from "Jardin aux Lilas."
(Photo: Dudley Harris)

PICTURE ★ PAGE ★

Sheilah O'Reilly as the Betrayed Girl in the Sadler's Wells Theatre Ballet's production of "The Rake's Progress."

Also from "The Rake's Progress," this first scene shows (centre) David Blair as the Rake, (left) David Poole as the Tailor and (seated) Donald Britton as the Dancing Master.
(Photos: Denis de Marney)

Madame Volkova in London

This charming study of Madame Vera Volkova of the Royal Danish Ballet was taken by Derek Allen when she was in London on holiday for ten days during June. When she left England she went direct to Holland to see the ballet in the Hague Festival. Then from July 31-August 13 she was to teach at the Stockholm Teachers' Association Convention in Sweden—a promise she made two years ago and has only just had the chance to keep.

Madame Volkova has been with the Royal Danish Ballet since October, 1951, and, when she returns to Copenhagen on August 15, will start her second year giving artistic and dancing advice to the Company, teaching and taking rehearsals. She is much attached to both the Company and Denmark and told us that if she likes the latter as much at the end of her second year, she will make her home there permanently.

This beautiful shot of Margot Fonteyn as Aurora in "The Sleeping Beauty," a role which she recently re-created at Covent Garden (see page 6), was taken in America by Maurice Seymour.

Full of youth and beauty, this delightful portrait of Diana Adams, one of the principal dancers in the New York City Ballet was taken by Walter E. Owen.

Relaxing at home in his London flat, Anton Dolin, artistic director of the Festival Ballet, smokes a cigarette below a lovely painting of "La Sylphide"—the ballet on which "Les Sylphides" is based. This unusual glimpse of him is the work of photographer Derek Allen.

ITALIAN TELEVISION

The Italian Television has commissioned several ballets from Susanna Egri. Our picture shows Marcella Ottinelli, Yourek Shabalewsky and Susanna Egri herself before the television camera in the ballet "Le Foyer de la Dance." (Photo: Bertaszini)

NEW KIND of Photography

"Ballet Today" presents exclusively the first photograph to be published in a new kind of ballet-photography. It is of Violetta Elvin in the role of Aldonza Lorenzo in "Don Quixote," and is selected from hundreds taken by Derek Allen for his forthcoming book of photographs of Miss Elvin and shows to great advantage one of the special settings devised by stage designer Ralph Koltai. In collaborating with a stage designer, Derek Allen is able to create in the studio a background intended only for photography yet in mood with the dancer, while the whole is kept within the confines of the camera lens.

Derek Allen explains that the difficulty of effectively photographing in a theatre is that the stage is intended for the eyes of many people to view a production while a camera has only, as it were, a single eye. When not actually taking action pictures—as in his studies of Miss Elvin—he and Mr. Koltai have collaborated over a series of settings which, while suggesting the feeling of the original ballet, are not stage sets. In fact, this interesting departure from ordinary photographic routine throws emphasis upon the dancer's role in purely photographic terms which, surely, is just what a photographer's book on a dancer should do.

'elcome Party for NEW YORK CITY BALLET

DANCER-STUDDED cocktail party was held in the crush bar of the Royal Opera House, Covent Garden, on Saturday, July for the New York City Ballet and the key- :e was one of friendly informality. There re no speeches but Dame Ninette de Valois, .vid Webster, General Administrator of the yal Opera House, Arnold Haskell and ederick Ashton were there to welcome the itors, and were a number of dancers from r own two companies including Margot nteyn, Violetta Elvin, Pamela May, Pauline ayden, Anne Heaton, Elaine Fifield, Alex- der Grant, John Field, Pirmin Trecu and avid Poole. The critics, led by Cyril eaumont, turned up in force and among the her guests we noticed Madame Rambert, oreographer John Cranko and musical dir- tors Robert Irving and John Hollingsworth.

The Companies "get together." A friendly chat at the cocktail party is shared by (left to right) Maria Tallchief, of New York City Ballet, Arnold Haskell, Director of the Sadler's Wells School, Elaine Fifield, Sadler's Wells Theatre Ballet and Rowena Jackson, Sadler's Wells Ballet.

Looking tanned and showing no signs the rigours of the present tour, the mericans were kept busy greeting iends and acquaintances and, on all ides, one heard such remarks as "it ems we were here yesterday" and "it's rand to be back."

London is popular with our visitors d Maria Tallchief, elegant in brick ed with gypsy ear-rings, expressed the eelings of many when she told us, with er slow friendly smile, that she thought aris was all right for a holiday, par- icularly if one liked night life, "which don't," she added hastily, "but as a ity I prefer London, it's a wonderful lace in which to work."

It was sometimes difficult to put names to all the familiar faces, as it is wo years since the New York City Ballet visited London, but we spotted tall slender Tanaquil Leclercq looking cool and lovely in a full black skirt and white lace blouse, her hair taken back in the fashionable horse's tail, grey- haired impresario Sol Hurok, George Balanchine, the company's artistic dir- ector and choreographer of a large pro- portion of its ballets, Jerome Robbins, assistant artistic director, choreographer and dancer, Nora Kaye, who joined the company for its 1950-51 winter season, Beatrice Thomson, red haired Janet Reed, the two South African dancers, Yvonne Mouncey and Michael Maule, Hugh Laing who, with Anthony Tudor, formed the London Ballet in 1936, Herbert Bliss, Frank Hobi, wearing dark glasses, Ray Tobias, Nicholas Magal- lanes, and Francisco Moncion among the crowd.

FORTHCOMING BALLET

August 9	Serenade
(matinee)	La Gloire
	A La Francaix
	Firebird
(evening)	Caracole
	The Cage
	The Duel
	La Valse
August 11	The Card Game
	Orpheus
	A La Francaix
	Bourree Fantasque
August 12	The Duel
	Le Lac des Cygnes (Act II)
	The Prodigal Son
	The Pied Piper
August 13	Mother Goose Suite
(matinee)	Firebird
	Divertimento
	The Pied Paper
(evening)	Le Lac des Cygnes (Act II)
	The Prodigal Son
	The Cage
	Cakewalk
August 14	Four Temperaments
	The Cage
	A La Francaix
	Bourree Fantasque
August 15	The Duel
	Concerto Barocco
	Orpheus
	Cakewalk
August 16	The Duel
(matinee)	Four Temperaments
	Lilac Garden
	Cakewalk
(evening)	Four Temperaments
	The Cage
	A La Francaix
	Symphony in C
August 18	Caracole
	The Prodigal Son
	The Cage
	Bourree Fantasque
August 19	The Duel
	Le Lac des Cygnes (Act II)
	The Cage
	La Valse
August 20	Mother Goose Suite
(matinee)	Age of Anxiety
	Divertimento
	Cakewalk
(evening)	Serenade
	Orpheus
	Lilac Garden
	La Valse
August 21	Le Lac des Cygnes (Act II)
	The Duel
	La Valse
	The Pied Piper
August 22	Serenade
	Divertimento
	The Prodigal Son
	Symphony in C
August 23	Mother Goose Suite
(matinee)	A La Francaix
	The Prodigal Son
	The Pied Piper
(evening)	The Pied Piper
	Concerto Barocco
	Lilac Garden
	Symphony in C

End of Season

★ ★ ★

Film star Gene Tierney has to portray a ballet dancer in the new film which she is about to make in England. So Felicity Gray of T.V. "Ballet for Beginners" fame has been signed up to give her regular lessons in the art of classical dancing.

Markova and Shearer to be guest dancers with Sadler's Wells Ballet

ALICIA MARKOVA and Moira Shearer will both dance as guest artists with the Sadler's Wells Ballet in the second half of their next season.

As announced last issue, the Sadler's Wells Ballet will return to the Royal Opera House on September 3 when they will open their season with the world premiere of *Sylvia,* a three-act ballet with choreography by Frederick Ashton, scenery and costumes by Robin and Christopher Ironside, and music by Delibes.

In the late autumn John Cranko will produce a new short ballet and later in the season there will be one by Roland Petit. *Le Lac des Cygnes* with new costumes and scenery will be revived for Christmas.

During the first four weeks of the season 18 performances of *Sylvia,* four performances of *Coppelia* (in one of which Svetlana Beriosova and Philip Chatfield will dance the leading roles) and four performances each of *Mam'zelle Angot, Don Juan* and *Bonne-Bouche* are scheduled.

Work on the "Sylvia" scenery is well advanced at the Royal Opera House. Here, in her everyday clothes, and holding a Grecian bow, Margot Fonteyn takes up a position in an archway while choreographer Frederick Ashton directs.

HE WANTS TO DANCE ODETTE!

"Personally, I have always wanted to dance Odette! But it is an ambition which I feel is more or less inevitably frustrated, circumstances being against it!"

This was Cecil Bates' quick answer to our enquiry "What does it feel like to have a caption under your picture saying you are Noreen Sopwith dancing Odette in *Le Lac des Cygnes?*"

As our readers will have realised, the transposition of Cecil Bates' and Noreen Sopwith's photographs on pages 12 and 13 of our July issue was a printers' error—made *after* the passing of the final proofs by the Editor. Our Printers have asked us to make their sincere apologies to readers for the mistake.

Fortunately, both Noreen and Cecil viewed the whole matter with a great deal of amusement, though Noreen admitted that she wasn't pining to dance Cecil's role in *Simple Symphony* but "I don't mind having a bash at anything!" she ended with a smile.

★ ★ ★

Sadler's Wells Theatre Ballet rehearsals begin on August 5 and the first ballet performance of the season will be on August 29 when the programme will be *Les Sylphides* which has not been performed for about a year, *The Rake's Progress* and *Pineapple Poll.* The Theatre Ballet will also dance on the previous evening in *Faust*—the opening performance of the Opera season.

Scenery Projection for Festival Ballet

During its present 8-week season at the Festival Hall, the Festival Ballet in addition to its normal repertoire will stage a number of important new ballets, created exclusively for the Company, including works by Frederick Ashton, Anton Dolin, David Lichine and Ana Ricarda.

For the perfect presentation of ballet a fully equipped stage is essential. For this special season therefore, a large scale procenium frames the expansive stage behind which the appropriate settings and decor for each ballet will materialise as in the theatre. This transformation from concert platform to stage has been carried out at considerable cost in order to attain the lavish and tasteful effect desired.

To obtain a stage opening 60 ft. wide by 27 ft. high, 14,000 ft. of steel tubing and 1,800 couplings have been used. The draperies, in rust red velvet and oyster grey satin linings, run into 4,326 ft. of material. A cyclorama backcloth 60 ft. wide and 30 ft. high, of plastic, faced with a specially woven glass material gives a silver screen surface. Upon this is projected the various background settings by the use of a powerful 6,000 watt lamp.

Gauzes are not practical in the Festival Hall where it is impossible to fly scenery, but the same effect is obtained by a new type of open-weave cloths, also made of glass, which are drawn off stage and on, along eight separate tracks as required, instead of being flown. To complete the effect and transform the concert platform into a theatre stage an extra switchboard has been installed to control some hundreds of extra lamps.

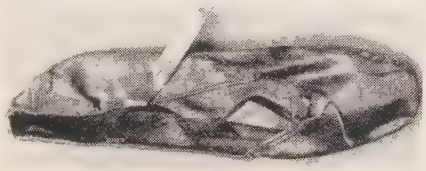
Dr. Braunsweg, Festival Ballet's impresario, admits that this transformation has cost him over £10,000, but thinks the effect will be well worth this expenditure.

Ballet Shoes

OLD and NEW

by
Gladys Lasky

(Above) Today . . . Scales show the difference in weight between a modern Italian (left) and American (right) shoe—one is four ounces, the other six . . . (right) Yesterday . . . Still unblocked as late as the 1860's, this two-ounce shoe belonging to dancer Emma Livry is now in the Musée de l'Opéra, Paris.



WE shall probably never know whether heel-less shoes caused the development of modern ballet technique, or whether an attempt at the modification of the science was the reason for the invention of the ballet shoe. But it is clear that present day ballet, and especially *pointe* work, would be well-nigh impossible in a heeled shoe. And it seems that we may owe more than we realise to the fact that stage costumes, however unauthentically "period" they seem, are contemporary to a greater or lesser degree.

Thus Inigo Jones, in spite of his profound knowledge of antique art, designed masque costumes *à la romaine* which consisted of a cuirass over the contemporary dress, often with contemporary footwear; and the women's costumes were in the then current Jacobean fashion, that is, with naked breasts. Another, later, example, is of the actress who wore a crinoline under her Greek costume when interpreting the title role in Offenbach's *La Belle Hélène.* By a fortunate accident the adoption of quasi-antique dress and a flat sandal for everyday wear, after the French revolution, coincided with the period of maximum activity in the ballet academies. Or was this activity the outcome of the lighter-weight dress, which allowed freer movement?

Toe dancing almost certainly dates from this period, though its precise origins are unknown. The strength developed by the dancers in the classroom, now that clothing was less inhibiting, contributed not a little to the ability to mount on to the full *pointes,* even without special footwear.

Brugnoli is usually credited with being the first dancer to use the *pointes,* but we prefer to believe that this new ability was discovered simultaneously by many dancers. The Countess of Blessington, writing of a performance seen at Genoa in 1822, described Brugnoli's style as "peculiar; she advances rapidly across the stage on the extreme point of her toes, without for a moment losing her *a plomb,* cuts into the air, and alights again on the point of her feet, as if she were no heavier than gossamer."

But already in 1821 Fanny Bias had been depicted on the full *pointes* in the now familiar ballet shoe, with the ribbons crossed over the insteps and taken around the ankles. It is interesting to note that Bias was a dancer at the Paris Opéra while Gardel was maître de ballet there. Blasis, too, was a pupil of Gardel at about the same time; and had partnered Brugnoli, and given her private tuition, prior to the performance witnessed by the Countess of Blessington. Sophie Fuoco, referred to below, studied with Blasis in Milan.

It seems that at this period *pointe* work was not considered a separate study. Neither Blasis in the "Traité Elémentaire, Théorique et Pratique de l'art de la Danse," published in 1820 and reprinted at intervals afterwards, nor Bournonville in his "Etudes Chorégraphiques" published in 1861, gave special exercises, which is the custom today. Yet certain dancers exhibited prowess on the *pointes* which even nowadays, would cause some comment and considerable surprise. Sophie Fuoco, known at "La Pointue," was proclaimed as a "dancer of originality and distinguished merit. In all the diversities of the pointe she may be pronounced almost unrivalled; her strength is marvellous and her agility and readiness in the employment of this peculiar feature of her art quite astounding." This was in 1847, when the ballet shoe was still unblocked. Yet only recently a critic was so impressed by the ability of a certain ballerina to perform *pirouettes* from a *jeté* in the correct manner that he commented on the fact. This writer must confess to having been equally impressed, but suggests that this was once the normal method of performance.

Even as late as the 1860's the ballet shoe was unblocked. This is proved by a shoe belonging to Emma Livry, who was burned to death in 1862, which is now in the Musée de l'Opéra, Paris. This shoe is darned on the toe, which, besides lengthening the life of the shoe, gives a rough dancing surface,

(*Continued on next page*)

SHOES OF TODAY

There are six main makers of ballet shoes in this country—E. Gandolfi Ltd., Gamba Ltd., D. Di Salvo, Frederick Freed Ltd., Porselli and Anello & Davide. Each have their own particular shoe-making secrets. All make shoes, both blocked and unblocked, in canvas, leather and satin for children and adults. Black, white, pink and, in some cases, red are the usual colours but special shades can be supplied on order. Prices range between about 10s. and 15s. per pair for canvas blocked and unblocked shoes according to size, sex of wearer and manufacturer, between 14s. and 19s. for leather shoes and between 13s. and 16s. for satin shoes.

E. Gandolfi Ltd. specialise in serving students and young people and offer a variety of fancy leathers and finishes including glace kid, soft dress goatskin and silver, gold and bronze leathers. Gamba Ltd. have recently patented the stitched toe shoe (i.e. one that it already darned for use) and were probably the first to supply a shoe with a kid toe protector. D. Di Salvo specialises in "bespoke" ballet shoes—those made specially to fit the individual foot.

affording a better grip on the floor than the smooth satin ; and is also one layer thicker at the point of impact. At that time the shoe was only expected to protect the foot, not to support it, as now.

Livry's shoe weighed only 34 gms. (1.3 oz.), less than half the weight of the lighter blocked shoe shown here. (And only half-an-inch shorter.) Needless to say, a dancer of a century ago must have been considerably lighter on her feet than a present day dancer. Those eulogistic descriptions of dancers, which seem too wonderful to be true, were, in fact, reasonably accurate. Even within living memory dancers were noiseless as they landed, and leaped to great heights. One has only to think of *Les Sylphides* to realise that choreographers once expected dancers to use the *pointes* and also to leap high and land silently.

The advantages of dancing in an unblocked shoe were lightness, increased elevation, and a minimum of toe dancing, which was in consequence more exciting when it *did* occur. The disadvantages, if such they be considered, were a reduction in the number of turns it was possible to do in one *pirouette,* and a shorter period *on pointe.* We would merely state that where the ballet offers delights other than acrobatics these omissions are not noticeable, and quote as examples Bournonville's *Napoli* (1842) where single turns on the three-quarter point only are performed, but which is one of the most *entertaining* ballets in the repertoire, and *Giselle* (1841), in which the double-turns of the heroine in the first act are "applauded" by the *corps de ballet,* and were presumably a novelty at the time.

As the shoe has become more sturdily blocked, and heavier, elevation has decreased, and noise and pirouettes have increased proportionately. But the shoe continues to become harder and heavier because more and more modern ballets consist of technique only. In the very recent past the block stopped approximately at knuckle level, and accounted for innumerable blistered toes. Most models now have the whole vamp stiffened. The two shoes shown here belong to the same dancer ; her unblocked satin shoe, also with ribbons attached, weighs only half as much as the lighter (Italian) shoe in the photograph.

Audiences, surely, would welcome a return to the ballets of last century, when dancers were ethereal beings, not, as nowadays, noisy individuals who add a "plonck" obbligato to almost every ballet score!

YOUTH-PAGES

Ballet Discussion at Friends' House

On June 26, at Friends' House, Euston Square, The Vic-Wells Association presented a public discussion between Beryl Grey of Sadler's Wells Ballet and Pirmin Trecu of Sadler's Wells Theatre Ballet on "Our Ballet Companies Abroad." Osbert Lancaster, designer of *Pineapple Poll* and other ballets, was in the chair.

Beryl Grey opened the discussion by giving her impressions of touring in Portugal, saying that visiting that country was like stepping back into another era, it being in many ways still a Victorian country and the most "foreign" of any she has visited. In Portugal, she continued, dancers are still looked upon as "not quite nice" and local girls engaged to walk on in some of the classical ballets risked being despised by their friends. Two girls were chosen as students of the Sadler's Wells School ; this shocked their friends profoundly, and placed on their families a stigma which they will have some difficulty in living down.

Pirmin Trecu, dwelling lovingly on the pleasant memories of the steaks he had consumed, gave his impressions of touring in the United States. He recalled the difficulties encountered during a train strike, when the company missed one performance and had to forego a night's sleep in order to arrive in time for another engagement. Both dancers agreed that the swift and extreme changes of temperature encountered during the American tours increased the difficulties of performance and that dancing in very high altitudes was distressing ; but Beryl Grey added that the presence of stage-hands with oxygen masks in the wings was most helpful in such cases!

In his amusing summing up, Mr. Osbert Lancaster said that the speakers had said little of the discomforts of long journeys in American trains, which he knew from experience to be very great.

As a mark of appreciation for an enjoyable evening, Miss Margaret Rankin, Secretary of the Association, presented Beryl Grey and Pirmin Trecu with a bouquet and a book respectively, while Osbert Lancaster received two fine pineapples!

★ ★ ★

Valerie Reece, aged 16, of Greenford Road, Greenford, Middlesex, has won the Dame Adeline Genee Gold Medal for 1952—the highest award by the Royal Academy of Dancing and competed for by pupils who have won the solo seal.

TOMORROW'S BALLERINAS?

Stella Mann and Olive Geddes, with pupils of the Stella Mann School of Dancing, came from Hampstead to the Rudolf Steiner Hall on June 16 and 19 to give two dancing displays. The programme consisted of "The Pied Piper of Hamelin," "Divertissement" and "Snow White and the Seven Dwarfs," all with choreography by Stella Mann and delightful costumes and decor by Iris Blain.

Miss Mann has mastered two important secrets of a successful pupil-show. She keeps it short (a bare two hours) and she devises ballets in which no pupil has to depict anything beyond his or her understanding. Small children, for instance, may appear as children, or as rats, dwarfs or birds. Larger students portray town councillors, parents, royalty, courtiers, and so on. The visual effect of this excellent plan is delightful as it is uncommon.

The students in all classes danced with pleasing accuracy and showed a good sense of dramatic understanding; and in all sections there appeared some dancers who showed, for their ages, unusual promise in "line," feeling and musicality. Our picture shows some of the young artists in "Pied Piper."

MORE ABOUT BALLET INJURIES

by Donald Featherstone
M.C.S.P.

A COMMON injury amongst ballet dancers is known to the medical profession as "dancers' foot" or clinically—a stress fracture of one of the metatarsal bones. It is caused by a sudden contraction of the muscles of the foot, or by landing heavily on a projecting object. Any foot injury that remains acutely painful for a prolonged period should be X-rayed to rule out this condition. Tendinitis, or inflammation of the Achilles Tendon, is fairly frequent and is usually due to over activity, frequent bathing with alternate hot and cold water, plus non-weightbearing exercises will usually clear it up.

The ankle sprain is probably the most common injury of every-day life. It is an automatically-reduced dislocation caused by a sudden twist or wrench of the bones forming the joint. This injury will spontaneously recover within 4/6 weeks ; it is therefore the aim of the physiotherapist to reduce the disability period to a minimum or even eliminate the disability and keep the patient at full activity whilst it is healing. This is done by means of a supporting strapping, put on in such a fashion as to support the torn ligament, which is usually on the outside of the joint. Non-weightbearing exercises within the strapping will reduce the swelling, which has initially been controlled by cold water compresses and a firm crepe bandage. The injection of anaesthetics is a well tried and efficient method of treating this injury, which should be supported by strapping for a long time after it has apparently cleared.

For at least 24 hours after sustaining a muscle tear, there should be no form of heat or massage applied, the torn structures have bled internally and heat or massage will only increase the size of the internal blood clot, which later has to be dispersed. After that period, during which the injured part with its crepe bandage or adhesive plaster support is gently exercised and kept mobile, heat, massage and non-weightbearing exercises may take place.

Almost the same type of treatment is given for a sprain, although the initial bathing with cold water is essential to reduce the swelling. A strained joint should not be put under any stress without strapping support for three or four months after healing has taken place. It may seem feasible to rest an injured limb, but this should not be done entirely, the limb should be freed from weightbearing and mobilizing exercises should be done, thus keeping the injured part as supple as possible at the same time maintaining muscle tone. During the later stages of a muscle injury, supervised exercises are essential in restoring function to muscles, weakened and possibly wasted as a result of injury-disuse.

When muscles have been driven until they are exhausted and have used up their reserves, they are liable to cramp if forced further. This frequently occurs in the calf muscles, and can be dispersed by means of gentle massage, stretching the affected muscles by pulling upwards the toes and foot, or by standing on a cold surface. Persistent attacks can usually be cured by taking more salt with meals or by taking a course of calcium lactate tablets, thus remedying the deficiency in body chemicals not covered by normal diet.

The treatment of the type of injuries sustained whilst dancing or other similar active physical occupations is becoming increasingly important, not because of any dramatic advances in technique or to any revolutionary discoveries in treatment, but because it has been so forcibly demonstrated that, if properly treated from the moment of injury, the disability period is substantially reduced and a very satisfactory, lasting result is obtained. The training, balance, poise, muscular development and exercise gained in the very pleasurable pursuit of dancing, more than compensates for any temporary harmful effects that may occur.

Max Bozzoni, in this drawing by André Michel, is portrayed as l'homme de la forêt in Lifar's "Blanche-Neige." His virile technique shows to advantage in Balanchine's "Palais de Cristal," (the New York City Ballet version is called "Symphony in C"), and "Suite èn Blanc," Lifar's ballet called "Noir et Blanc" when presented in London by the de Cuevas Company in 1948. In "Le Chevalier et la Damoiselle" he is one of the Knights.

He also fills with distinction rôles which need a more mimetic interpretation, such as Albrecht in "Giselle" and Abel in "Lucifer" and "Le Lion Amoureux" in Lifar's "Les Animaux Modèles." G.L.

Miss Mary Skeaping, until four months ago ballet mistress of the Sadler's Wells Ballet for five years, is going to the U.S.A. for an extended teaching engagement.

★ ★ ★

Congratulations to Pauline Wadsworth and David Gill, two members of the Sadler's Wells Theatre Ballet, who have become engaged.

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Munich Leads in Classical Ballet

by S. GORDON JOSEPH

IN Western Germany, the Bavarian capital of Munich is generally considered to be the leading city for classical ballet. The credit for this reputation is largely due to the work of Victor Gsovsky who has been ballet master and choreographer there for two years.

During this period he formed a new corps de ballet and was responsible for a dozen ballets among which were *Le Lac des Cygnes,* Prokofiev's *Cinderella,* Blacher's *Hamlet,* Hans Loeper's *Cain the Innocent* and *Chemin de Lumiere* by Auric, decor for which is the work of Cassandre, based on an idea by Golea.

The troupe has already performed outside Germany when they took Richard Strauss' *Legend of Joseph* to Rome. At the head of the corps is star ballerina, Irene Skorik, who shares with Gsovsky the merit for Munich's prominence and high standard in classical ballet. Other soloists are, or have been, Natasha Trofimowa, Nica Sanftleben, Hallhuber and Baur.

At the time of writing it seems, unhappily, that Gsovsky and Skorik will be leaving at the end of this month due to differences of opinion with the new director of the Staatsoper Theatre. To keep Irene Skorik in Munich, the regional minister of Arts has practically doubled her salary. All the same, it is highly likely that English televiewers may have the opportunity of seeing her dance as a guest star when she appears on TV in London.

In the past year or two, Wiesbaden has occupied an increasingly important place as a centre of arts in Germany.

Accordingly the town's director, Koehler-Helfrich, has applied himself energetically to this task as the recent Wiesbaden International May Festival of Opera, Theatre and Ballet showed. As early as last summer, Helfrich had engaged a number of leading national dancers to perform in the works of modern composers.

Recently, a new centre of German ballet was formed in Wiesbaden under the direction of Hans Werner Henze. Leading dancers were Maria Fris and Peter van Dijk. I have to use the past tense because this enterprising group found the money insufficient and so the venture was called off. But not before berg's *Pelleas and Melisande,* Klebe's *Pas de Trois* and *The Invocation of Apollo* by Henze himself. Now he is hoping to realise his plans in Munich.

The city of Essen is Jooss's special province, with the famous Folkwang-Tanztheater. After touring Southern Germany and Switzerland, the company has returned home to prepare for new ballets. *Night Train* (music—Alexander Tansman) will be staged for the first time in autumn. In addition Kurt Jooss has done the choreography for *Pavane* (to Ravel's music) and *The Prodigal Son.* Then the group will give guest performances in Belgium.

Another great Ruhr city, Düsseldorf, is fortunate in having, during the early stages of development, Yvonne Georgi as the ballet mistress and choreographer of its group. She was a pupil of Mary Wigman and one-time partner of Harald Kreutzberg. Her work is said to provide a synthesis between the modern and classical styles of ballet.

The Düsseldorf Staatsoper has shown an increasing interest in the dance in all its forms. In the previous season the Hindu dancer, Hima Kesarcodi, had appeared at dance matinees which had been part of the theatre's programme and, before then, Düsseldorfers has seen the Spanish dancers, Susana Audeoud and Jose Udaeta. A ballet with a pantomimic element, conceived by Georgie herself, has lately been presented. This is the *Goldfish Bowl* with music by a Dutch composer, Andriessens.

In the current season Poulenc's *Toy Animals, Carmina Burana* by Orff and *Prometheus* (music—Beethoven) are being performed.

(Photo : Dr. Walter Boje)

Natasha Trofimowa and Claus Zimmermann in "Hamlet."

Just returned from Hamburg, I found ballet there quite active. The Staatoper Theatre recently saw two world premieres with music by German composers —*French Suite* by Werner Egk and *The Golden Calf* by Gottfried von Einem. *Hamlet* has also been performed (music: Boris Blacher) with Natasha Trofimowa and Claus Zimmermann as the company's leading dancers. The company also includes Gisela Deege, Franc Hoopman and Bico von Larsky.

While in Hamburg I went to see Kurt Peters who is reputed to own the largest private German dance library and has in hand the assembling of a comprehensive dance archive to cover the development of German ballet to date. He and his attractive young wife, Eva, who is a dancer at the Staatoper, live in an apartment near the city's celebrated Alster lake. Herr Peters is also a teacher at the Sauer-Schule, one of those training schools I mentioned in a recent article which receive visitors, and he is dance contributor to the journel of the German Stage Members' Association.

ROUND THE GALLERIES

by MARGARET SHARP

HENRY CARR'S "Practise for Ballet," which won the de Laszlo Silver Medal, is on view at the Royal Society of British Artists' Summer Exhibition, and is a brilliant tour de force. The dancers are beautifully modelled and the painting of the hands is sheer delight. By comparison Murray Urquhart's dancers in *Giselle* remain unconvincing in spite of the artist's effective colour and lighting.

Working more in the 19th century tradition, Steven Spurrier has something of the wit of Lautrec but none of his acid and in *Repetition General* he makes good use of his gift for sweetness of colour and lyrical feeling for design.

An exhibition of pastels of the ballet by Geoffrey Lance is being held at the Studio of the Associated Arts School, Wimbledon. A poetic and intuitive painter, Mr. Lance's vision transcends the ordinary and the slight elongation and distortion in the "Magic Bird" (Theo. Sharpe) from *The Golden Spinners* imparts a remarkable sense of elevation and the dancer is no longer an earth-bound mortal. The "Gold Fish" (Elizabeth Rowell) also from *The Golden Spinners* is a charming example of the artist's sensitive talent for portraying the flowerlike innocence of little children and the appealing colt-like immaturity of their young limbs.

"Nell Gwynne" (Diana Northey) reveals his capabilities as a draughtsman in the traditional manner and, in a second version, background colour plays an important role in evoking atmosphere and giving Nell a touching waif-like poignancy.

Record Entry for the SPOT THE COSTUMES Competition

A record number of entries from ry part of the British Isles was re-ved in our June "Spot the Costumes" ntest—and a great many of them re entirely correct. The first prize ballet books to the value of £2.2.0 es to Miss Doreen Marsh, 199 South eet, Romford, Essex, who sent the t correct entry received.

We are awarding a special prize of ballet book to the value of 10s. 6d. Miss Anne B. Cowen, Bay View, rwick-on-Tweed, Northumberland, o sent the first correct entry introcing a new reader. We shall announce the names of the books the nners have chosen in our September ue.

The solution to the competition was:

1. Spectre de la Rose—The Spectre
2. Donald of the Burthens—One of the four dancers in the country dance
3. Ballet Imperial—The leading male dancer
4. Scheherazade—Zobeide.
5. Don Juan—One of the male carnival dancers
6. Tiresias—The Female Tiresias
7. Symphonic Variations—One of the female dancers
8. The Rake's Progress—The Rake
9. Wedding Bouquet—Webster
10. The Three-Cornered Hat — The Miller
11. Cinderella—Cinderella
12. Petrouchka—The Moor

You Say . . .

In your April, 1952, issue you devoted almost two-thirds of a page to the article by P. W. Manchester "The Balloon that wanted to be a Ballerina." This lengthy writing seems to make the New York City balloon the first balloon to get mixed with ballet. This honour does not belong to the New York City friend but to a Chicago balloon who on the night of December 30, 1951, made his debut in ballet.

This was not an ordinary balloon, for at the end of its string it had a piece of cardboard with a large number five painted on it. It did not descend during a *pas de deux* or a *pas de trois*, but came down to the flowing music of Frank in the middle of Cocteau's scenery. The place was the Civic Opera House during the first Chicago performance of Babilee's *L'Amour et son Amour*. Between the first and the second scenes, the front drop came down and with it the balloon. The front drop went up, but the balloon did not. It kept on descending slowly and in a very dignified manner. When it reached the footlights, it stayed there moving backwards and forwards. Babilee made his entrance diagonally across the stage and came face to face with the balloon. As it was Mr. Babilee's own ballet, he figured he had the right to kick anybody out of it, which he did. Only the balloon did not get out of it and Babilee had to leave it, but not before giving it a terrifying look. This must have given the balloon a feeling of fear, for it did a slow and smooth *pas de bourree* and went into the left wing.

So you see, our Chicago balloon was in ballet a good two or three months before the New York fellow made his debut!

ROD QUIROS

Ballet Bookshop,
20 W. Jackson Blvd.,
Chicago 4, Illinois, U.S.A.

P.S.—I forgot to tell you how our balloon got into the act. At the back of the Civic Opera auditorium there is the Civic Theatre which is used for TV broadcasts now and it was from one of the programmes that the balloon escaped!

(*And because we so much admired Mr. Quiros's novel notepaper, we reproduce here the delightful illustration that appeared on each page.*—Editor.)

★

In your June issue I have read the letter from your Lisbon correspondent. May I add something to it?

I wish to put at the feet of Margot Fonteyn the largest and most fragrant of all "bouquets." This "bouquet" would be the offering of those ballet lovers who were at Sao Carlos Opera House on April 20, and who had the delight of watching her exquisite performance in *Swan Lake*; let it be a mark of our gratitude for a pleasure long to be remembered.

ELIZABETH BELEUASCO DA COSTA SANTA

43 Fitzjohn's Avenue,
Hampstead, N.W.

★

I am a regular reader of your excellent paper, and one who appreciates very much the sound fair mindedness of your published criticisms, even when they refer to my own work! In the circumstances, I feel that perhaps you will allow me to correct you on one small point of fact. On page 16 of your current issue, you give a pleasant notice of Felicity Gray's recent talk at Hatchard's in which you refer to her as the producer of the television series "Ballet for Beginners." This is not quite right. Miss Gray is an old friend of many years standing and a most valued colleague of mine—without her knowledge and her ability to put it across in a clear cut and attractive manner "Ballet for Beginners" could not have come to birth at all, but the producer of the programmes has been from the beginning and remains

Your obedient servant,

PHILIP BATE

12 New End,
Hampstead, London, N.W.3.

★

Your contributor, Donald Featherstone, must surely be unaware of how much *daily* physical exercise the average ballet student performs in the course of the training—often as much as four hours is normal and sometimes more—really strenuous work, so that a further ten minutes bouncing or swinging seems quite unnecessary if not absurd. A coal heaver might as well keep in training by carrying the meat ration home!

What a dancer needs is suppleness and control not "looseness" and bouncing is hardly suitable for a dancer's delicately trained muscles. *If* a dancer does indulge in sports, surely such *indoor* games as badminton and squash are not suitable—apart from anything else, both these games are quick and exhausting and full of unpremeditated movements such as might easily strain a dancer's muscles.

None of the great authorities on the training of dancers has approved of sports in the past and still it is not considered advisable with the exception

BALLET AT HOME

APPROACH TO BALLET by A. H. Franks (Pitman, 3rd edition, 30*s*.)

FIRST published in 1948, "Approach to Ballet" has been brought up to date with the reviewing of important new works and developments, including notable new productions by English companies. Those seeking to complete their partial discovery of ballet will find satisfying answers to their quest towards a fuller understanding and therefore a more enjoyable appreciation of ballet. Akin to all the arts, ballet has to be understood to yield its final, thrilling essence.

Revealed to the reader are, one after another, the captivating aspects of ballet. The author analyses first the physical approach, covers in simple fashion the basic technique, sketches the historical background and propounds some illuminating theories on the faculty of criticism itself.

Illustrated with over a hundred plates and printed on art paper throughout, the book is a delight to handle and the choice of the type makes reading a joy.

B.G.H.

BEGINNING BALLET by Celia Sparger, M.C.S.P., C.C.P.E. (*A. & C. Black*, 5*s*.)

This new book by the author of "Anatomy and Ballet" is designed to be of use to the early student of ballet in making sure that when exercising, every part of the body is in correct relation to the rest and can move smoothly and without jerking. Miss Sparger, who is consulting physiotherapist to the Sadler's Wells School, illustrates her points by a series of comparative photographs of a young beginner and ballerina Moira Shearer. The 46 clear photographs are by G. B. L. Wilson.

P.F.

ANTONIO by Cyril Beaumont (*A. & C. Black*, 8*s*. 6*d*.)

Illustrated with 20 varied action photographs of Antonio and his partner, Rosario, this book of impressions of the Spanish dancer is presented in the form of a series of descriptions of a number of his dancers placed opposite pictures of each dance. Mr. Beaumont writes with delight in and a full understanding of the dances and adds some biographical details and impressions to complete his study. If I were not already a devotee of Antonio, this book would convert me.

P.F.

You Say contd.

of swimming in moderation and walking. But to walk to the studio carrying the usual bag of practice clothes, shoes, thermos and sandwiches is not a good start to the day.

Breathing exercises—certainly! There is still far too little attention paid to the relationship of breathing and movement.

MISS LAURA WILSON
Laura Wilson School of Dancing
43 Broadhurst Gardens
London, N.W.6.

★

Under your picture of *Petrouchka*, on page 13 of the July issue, you said that Nathalie Leslie, John Gilpin and Oleg Briansky danced the leading roles. The three dancers named have never danced these roles. They have been danced by Anita Landa as the Ballerina, Keith Beckett as Petrouchka and Vassilie Trunoff as the Moor. These three young dancers have always given brilliant performances in this very Russian ballet.

WILLIAM EVANS
11 Orchard Close
Watford, Herts.

(*Thank you for writing, Mr. Evans. We investigated the matter and find that this was an incorrectly captioned picture issued by the Festival Ballet Company —you will agree that the make-up of the main characters in* Petrouchka *makes it very difficult to tell who are "behind the masks!" But Landa and Beckett are not in our photograph which was taken over two years ago before they danced the roles. As far as we can ascertain, our picture shows Anton Dolin as Petrouchka, Tatiana Riabouchinska as the Ballerina and, as you said, Trunoff as the Moor. Editor.*)

★

So far as I can see, there is only one way in which your magazine can prevent itself from being unoriginal. It is high time that we had a magazine that puts its foot down firmly on all the bally-hoo and snobbery that surrounds ballet at Covent Garden and tries to present an overall picture of the ballet world throughout this country. My own knowledge and delight in ballet, as that of a vast number of balletomanes in the Provinces, has been built up by such companies as the International, Festival and Sadler's Wells Theatre Ballets. Are we to believe, therefore, that we have seen nothing of true worth? I may never have seen Fonteyn but is Markova unworthy of note?

We in the Provinces have no snob notion that "it is the thing to do" to go to the ballet. If there is a good ballet we are enthusiastic; if otherwise, we think twice before we spend our money.

IVOR H. MORRIS
17 Rushworth Road,
Reigate, Surrey.

Spanish Dancer in Paris

Vincente Escudero, doyen of the great Spanish dancers, spent a few days in Paris at the invitation of Jean Dorcy, the well known dance critic, who directs the group called "Danse et Culture" which he founded in Paris in 1947. It is serving to popularise the dance. Performances arranged by "Danse et Culture" are always in two parts: a lecture-demonstration, with the co-operation of good dancers, and some dances. Jean Dorcy has also recently founded the "Cercle Danse et Culture," which serves as a place where choreographic ideas may be exchanged. Escudero, therefore, gave a lecture demonstration in which he developed the theme of his recently published code, where he declared himself a partisan of the pure male dancer, temperate and without softness. He condemned the tricks of exaggerated pirouettes, and the shoe-soles specially invented to produce every kind of noise, especially in the zapateado. For him the true system remains that of the pure gipsy dance, in which three elements are fused: the most ancient from India, the Moorish came next and blended in its turn with the basic dance from Western Spain.

★ ★ ★

Les Ballets de Marigny, the Parisian theatre of Madame Simone Volterra, directed by Yvette Chauviré, had an unfortunate beginning. In the first instance the Company was deprived of three new ballets which had been mounted on Xavier Andréani and Nicole Amigues, who met with a tragic accident *en route* for Chombord, as reported in our last issue. The remainder of this first programme was thus reduced to works already known. A new little ballet by Yvette Chauviré, *Rendezvous Sentimental*, to music by Chopin, had nothing of real interest. Returned from Munich, and appearing as "Guest Artists," Irène Skorik, in a *pas de deux classique*, disappointed her admirers this time. She no longer possesses that cleanness, and the line, which once characterised her work.

The revival of *Les Facheux*, Boris *Kochno's* old ballet with choreography by Nijinska, music by Auric and costumes by Bracque, had little success in Mercel Berger's new version.

Yvette Chauviré, in spite of the mediocrity of these ballets, remains the great dancer we know so well, deserving all our respect and admiration. Her *pas de deux classique*, partnered by Youly Algaroff, is a miracle. In short, the company appeared to us to be better than the performance.

F.R.

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BALLET TODAY

Photographic Service

Our charming front cover photograph of Mary Munro of Ballet Rambert—together with two of the pictures of her on page 11—were the work of photographer Dudley Harris. Photo Gallery No. 5 on our back cover of Stanley Holden of the Sadler's Wells Theatre Ballet as the 'Gentleman with a Rope' in "The Rake's Progress" is by Denis de Marney.

Pictures so far available through BALLET TODAY photographic service (including Dudley Harris's work this issue and, of course, Picture Gallery No. 5) are for sale at the following prices (plus postage):

Photographs by Dudley Harris and Derek Allen: half-plate (approx. 6 in. x 4 in.), 2s. 6d.; 10 in. x 8 in., 5s. 0d.

Photographs by Denis de Marney and Houston Rogers: half-plate, 5s. 0d.

Reproductions of André Michel's studies by J. Willemin: 5 in. x 7 in., 5s. 0d.

Printed by Bletchley Printers Ltd., Bletchley, Bucks, and published by B. G. Herschel, 15 Penrhyn Road, Kingston-on-Thames.

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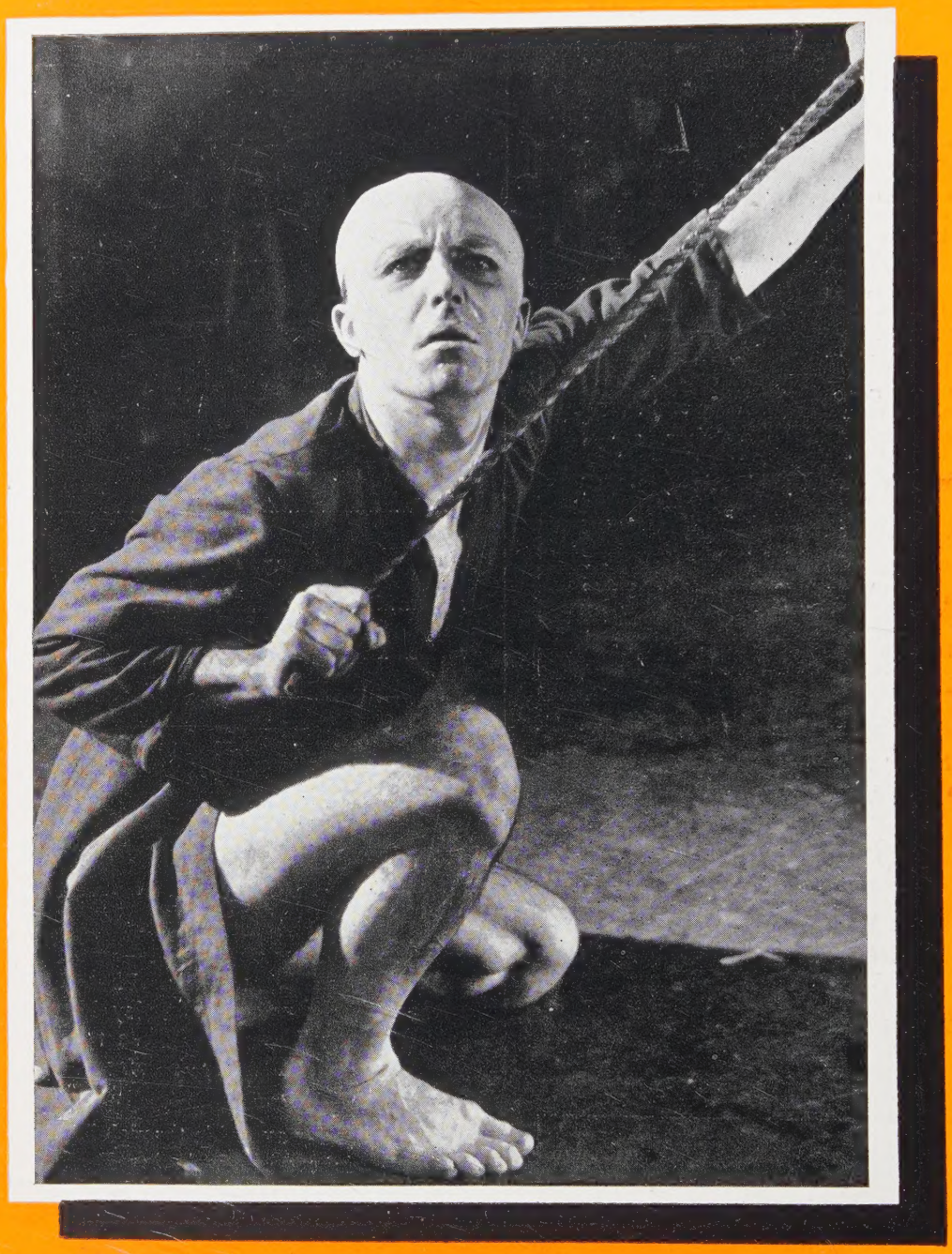

PHOTO GALLERY No. 5 — AUGUST, 1952

Stanley Holden as 'The Gentleman with a Rope' in "The Rake's Progress"